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realities of life of that period, when honor and renown were won on the field of battle; and he paints for us the dead warrior on his burning ship, or on the pyre, surrounded by his weapons, horses, slaves, or fallen companions, who are to enter with him into Valhalla—the heaven of the slain.

The reader of Du Chaillu's work will find that the old Norsemen had carriages or chariots, as well as horses; and the numerous skeletons of this animal in graves or bogs prove it to have been in common use at a very early period. Many full descriptions are given of their dress and the splendor of their riding equipment for war, of the richness of the ornamentation of their weapons of offence and defence. The descriptions of such wealth might seem to be very much exaggerated in the sagas, but the antiquities treasured in the museums of the North bear witness to the truthfulness of the records. The spade has developed the history of Scandinavia as it has done that of Assyria and Etruria; but in addition the Northmen had the saga and edda literature to perpetuate their deeds.

This epitome of Du Chaillu's presentation of the archaeology and ancient literature of Scandinavia is condensed from his opening chapter. I have even adopted his own language whenever I could thereby the better indicate to the reader what may be learned from a perusal of this great work. It would be quite impossible, in the limits of an ordinary review, to undertake any extended discussion of Du Chaillu's deductions and theories. There is a sufficiently abundant array of facts in "The Viking Age" to put a stop forever to all talk about our Teutonic ancestors as barbarians. The Teutons (and by this word I embrace not only the Scandinavians, but also the Germans, Dutch, Anglo-Saxons, etc.) have been civilized so far back as the torch of historical monuments can guide us. In the oldest antiquity of which we possess any knowledge of Teutons, they had a grand system of religion, a cosmogony, a cycle of sacred books, and knew the art of writing. An examination of the old Scandinavian mythology reveals to us gods of poetry and song, a god of wisdom and knowledge, a god of peace and justice, a goddess of history, and the mythology is as a whole so sublime and profound that it affords evidence of a very high order of intellectual development and of real culture; and both the religion and the Teutonic epic are found by comparative mythology, and comparative philology—those magnificent tele-

scopes by which we are able to contemplate periods and races far beyond the ken of ordinary historical knowledge—to be of a common origin with the Greek and Hindooic mythologies and epics. Du Chaillu devotes one of his most interesting chapters to the runes, the early form of writing among the Scandinavians. Phonetic writing, the art of marking down the unseen thought with written characters, is man's greatest and noblest invention, and is, as Carlyle says, "a kind of second speech almost as miraculous as the first." When it has once been completely demonstrated that a race is in possession of a simple and few-lettered alphabet, it is absurd to speak of the people as barbarians.

Those who have denied the civilization of the ancient Northmen have based their arguments largely upon an evident lack of the moral sense which would have restrained their propensity to robbery and violence. They remember with horror those incessant waves of Norse invasion that dashed with relentless fury on the coasts of England and the continent. They no doubt have in mind those lines of Milton, where the poet speaks of those vast hordes which the populous north poured from her frozen loins, and which fell like locusts on the south and west, shaking the foundations of the Roman Empire, and confounding all Europe. Surely such a people could have been little better than warlike, bloody, cruel, heathen pirates. But if these doubters would read the history of Norway recently written by Professor Ernst Sars, they would soon find that the facts are against them. An examination of this able work would soon show that contemporary historians in subjugated lands cannot be relied on as impartial. When the Anglo-Saxon and French chroniclers, as Sars says, depict the old Norsemen as devils and wild barbarians, without faith, without laws, and without a spark of human sensibility—when they picture them as wasps covered with stings, and as ravenous wolves driven by an insatiable thirst for blood and reveling in murder and destruction,—then we simply are not obliged to take their word for it. The fact is that these very chroniclers frequently are forced to contradict themselves, and praise those ravenous wolves and stingful wasps not only for their courage and fine exterior, but also for their strict adherence to their words and promises. We must bear in mind that those chroniclers were monks and priests, whose biogtry would not permit them to recognize any excellence among heathen. When they have

pointed out that the vikings neither fasted nor paid any respect to the crumbling bone of some departed saint or similar relics, they think they have demonstrated that they were savages. Professor Sars shows from the sagas that it was not merely a low greed of booty that drove the vikings to foreign lands, but also nobler motives. They went not only to gather wealth, but also in quest of honor. Viking expeditions were regarded as a school for young men of noble birth, in which they might win fame by heroic achievements, and in which they might become educated and polished by intercourse with the people of foreign lands. The viking was also frequently a merchant, and when he returned home, having won fee and fame, he lived on his farm, a peaceful and law-abiding citizen, differing from his neighbors only in the fact that he possessed more culture and enjoyed more luxuries; but there is no evidence that his sense of right and justice had become demoralized. Compared with their contemporaries, the vikings make a favorable impression. Compared with those in whose countries they committed their so-called depredations, they frequently show a decided moral superiority. Look only for a moment at the cruelties and tortures of the inquisition, which were inflicted in the very name of Christianity! Even the chroniclers of England and the continent admit that the Norse viking very unwillingly pledged his word, but that he also very unwillingly broke it when once it was pledged. To each other the vikings were always true to the core. To each other they showed unflinching fidelity, and they sacrificed even their lives for their comrades. In their whole conduct they showed a discipline, a unity, a fidelity which were the secret of their success. When Rolf Ganger came to Normandy one of his men was asked who was their master. He replied, "We have no master; we are all equals." They consisted of warriors who had *chosen* their leader, and the leader could depend on their obedience. In time of need they would present an unbroken front. Such a discipline voluntarily submitted to and united with liberty is evidence of a moral strength which no barbarous people could present. May we not say then that such germs of equality and liberty were scattered in the soil of Normandy where the Normans developed a French literature? Did not these principles afterwards bud in the Magna Charta of England and develop full-blown blossoms in the American Declaration of Independence?

We are indebted to Du Chaillu for placing

within reach of the reading public so many facts concerning the hardy viking. He deserves great credit for the countless quotations from the grand old sagas and eddas, and his publishers are to be congratulated for the elegant appearance of the work. The illustrations alone are well worth the price of the two volumes. Du Chaillu's many old friends and admirers will cheerfully forgive him any shortcomings in his work.

RASMUS B. ANDERSON.

RECENT BOOKS OF TRAVEL.*

Any reader of books of travel must be struck with the way—to use an expression of the turf—Alaska is forging to the front. Here are nine new books of travel, and two of them are descriptions of what the wits used to term “our national refrigerator.” Mr. Maturin M. Ballou, author of the first of the two, “The New Eldorado,” is an industrious tourist. He is in no sense an explorer, not even in the humble fashion of the cyclist or the footman who strays through the byways of the best-known countries. And the wildest flattery would hardly term him a literary artist. But he is a sufficiently painstaking and moderate observer, with a pleasant style, and “not” (like Mr. Snagsby) “to put too fine a point on it,” the buyer of “The New Eldorado” will get his money's worth. Mr. Ballou waxes enthusiastic over the natural resources of Alaska. “The available timber now standing in the territory might alone meet the ordinary demand of this continent for half a century.” The seas and rivers teem with fish, from whales to cod and salmon. The forests are full of fur-bearing

animals; on the other hand, no reptiles are known. There are mines of exhaustless riches along the Yukon. Cereals and vegetables can be raised in the southern part of Alaska. And some persons doubtless yet remain to be surprised by the discovery that “the average winter is milder at Sitka than at Boston.” There is a very interesting account of the seal fisheries; in short, the general condition of Alaska has seldom been more clearly presented. The point of view is that of a newspaper correspondent perhaps; but for that very reason the book will be more valuable to the average reader.

“Picturesque Alaska,” by Abby Johnson Woodman, has a preface by John G. Whittier, one sentence of which characterizes the book better than a long review.

“This little volume, written, with no thought of publicity, at car windows and from the decks of steamboats, in sight of the objects described, has something of the freshness and vividness of reality, like a chain of photographic impressions from Mount Shasta to Mount Elias.”

Naturally Mrs. Woodman's point of view is as distinctly feminine as Mr. Ballou's is journalistic. She dilates with amiable zest on the accomplishments of the Aleuts, in sweet grass baskets and embroidered blankets, and on the ingenious jewelry which they make out of silver dollars. Probably the most interesting chapter, to many people, will be her account of Dr. Duncan's romantic experiment. It is all kindly and gracefully written and leaves one at the last page sorry to part with the sweet-natured gentlewoman who has written it.

A book of quite another sort is Mr. Thompson's narrative of his adventures in Morocco, entitled “Travels in the Atlas and South Morocco.” Here we have the explorer, the man of action, the unconquerable and sometimes intolerant Englishman. And there is enough of bloodshed and peril and marvels at first hand, to enchain the attention from first to last. It is not the fault of Mr. Thompson that the dominant image etched on the mind is that of the reckless Briton himself, “hunting crop” in hand, lashing his traitorous Arabs into danger, or bullying surly *Kaids* into civility; nevertheless so it is: he is always having to quell mutinies, to baffle conspiracies, and to brag and bluster his way through Musselman hostility. All this he does, and sees a pretty bit of Moorish customs, into the bargain, including the inside of a harem and a bath-house, the brilliant spectacle of the powder-play, and the ghastly feast of Sidi Hamadsha. His studies of the Moors and the Jews are painfully interesting.

* THE NEW ELDORADO. A Summer Journey to Alaska. By Maturin M. Ballou. Boston: Houghton, Mifflin & Co.

PICTURESQUE ALASKA. By Abby Johnson Woodman. With Maps. Boston: Houghton, Mifflin & Co.

TRAVELS IN THE ATLAS AND SOUTH MOROCCO. A Narrative of Exploration. By Joseph Thompson, F.R.G.S., author of “Through Masai-Land.” Illustrated. New York: Longmans, Green, & Co.

NOTES OF MY JOURNEY AROUND THE WORLD. By Evelyn Cecil, B.A. Illustrated. New York: Longmans, Green, & Co.

INCIDENTS OF A COLLECTOR'S RAMBLE IN Australia, New Zealand, and New Guinea. By Sherman F. Denton, artist to the U. S. Fish Commission, Washington, D. C. Illustrated. Boston: Lee & Shepard.

SUMMER HOLIDAYS. Travelling Notes in Europe. By Theodore Child. New York: Harper & Brothers.

IN AND AROUND BERLIN. By Minerva B. Norton. Chicago: A. C. McClurg & Co.

OUR JOURNEY TO THE HEBRIDES. By Joseph Pennell and Elizabeth Robins Pennell. Illustrated. New York: Harper & Brothers.

STUDIES IN THE SOUTH AND WEST. With Comments on Canada. By Charles Dudley Warner, author of “Their Pilgrimage.” New York: Harper & Brothers.

He pronounces the Jew really in a better position than the Moors themselves, whose intense misery must excite pity. Under the avarice of their rulers, the ancient arts have utterly decayed. The better a workman, the more likely he is to be compelled to toil at the risk of his life for his masters. The Sultan wrings the purses of the *Kaids* or governors, who in turn strip their subjects to the bone. "A man's sole safety in Morocco lies in absolute poverty." The Jews meanwhile control all the business of the country, and lend money at fifty per cent. "Between the government and the Jews, the Moors are between the devil and the deep sea." Yet they do not turn to Western Europe for succor in their extremity, esteeming it preferable to be oppressed by their own race rather than by the stranger, since "no Moor believes for a moment that his condition would be improved under a European government." Too often he has reasons for his cynicisms; "for in Morocco the honor of more than one European country is being continually dragged in the mud by its representatives, who in many cases *buy* their places, not as a means of watching over their national interests, but in order to traffic in the sale of 'protections' which put the Moor or the Jew outside the pale of Moorish law, permitting him to indulge in legalized plunder." I fear that we cannot make a good defense against Mr. Thompson's assertion that "in this respect America is the most shameless sinner."

"With no trade, no genuine subjects, no real or imaginary interests to look after, there is not only an American minister at Tangiers, but vice-consuls, mostly Jews, in the chief coast towns, some of whom are no honor to their country. Nay, more; America does not hesitate to make a naval demonstration to compel the payment of bills run up in the Jewish fashion—a few paltry hundred dollars becoming, in a year or two, thousands upon thousands."

The reader can judge, from these extracts, regarding Mr. Thompson's style, which is lucid, nervous, and often vivid. He sometimes is careless, but never dull.

Another Englishman has written a book of travels this year, Evelyn Cecil, B.A., who gives us, in a thin volume, his impressions of the world. What a well-bred, cultivated Englishman thinks of us is always a matter of mild interest. Mr. Cecil is good-tempered; he finds much to praise, and praises generously; where he must needs criticize, he condemns with manly frankness. He does not like our travelling manners; except to women, our "conductors" are boorish; and "throughout the country

there is a wholesale system of bribery and corruption, especially prominent in politics, which is not even to be compared with the worst days under George III."

I fear Mr. Cecil would regard the artless narrative of Mr. Sherman F. Denton's feats as a collector in Australia, New Zealand, and New Guinea as a fresh proof of our ill-manners. Certainly, Mr. Denton confides in the reader more frankly as to his physical sensations at sea, and his general opinions about the intimate trifles of the table and the toilet and his family's appearance, than has been the custom since Montaigne; and he boasts garrulously of those very national possessions which the cosmopolitan Mr. Cecil derides, "our polite conductors" and "our magnificent depots." Nevertheless Mr. Denton is a good fellow, as ready with his gun as Mr. Thompson with his whip; and there is much of real interest and value in his book.

Mr. Child's book carries us back to Europe. It is in every respect a delightful book. The temper is admirable, the style bright and graceful, with a striking felicity of epithet and sharpness of outline. The "Summer Holidays" touch lightly on Constantinople, Holland, Italy, and France. This is how Holland seems to the vivacious narrator:

"You must travel through miles and miles of terrestrial platitude, where the horizon has no accidents except a windmill or a clump of trees; where the cottages are deep red, the meadows deep green, the sky gray blue, . . . and these dark green meadows are intersected by numerous canals filled with black water, and over the canals are black bridges and black gates, and in the meadows are black cattle; in the distance the inevitable but welcome windmill has black sails. . . . And over this country the sun shines blazingly, in high summer time, and especially in the late afternoon; it sets off vast spaces of golden light against other spaces of that black, intense, bituminous shadow that you see in the paintings of the Dutch school."

Another charming book is the dainty little volume, "In and Around Berlin," by Mrs. Minerva B. Norton. Quite unpretentiously, it reveals an unusual knowledge of the details of German family life, and in a fresh, animated, feminine style, gossips about the court and "all the royal family." There is plenty of guide-book lore as well, but the more attractive part of the book is the other. No traveller with Berlin in his (and, pointedly, in her) mind, should go without this modest, competent, and good-natured guide.

Good-nature, by the way, is a shining quality, and wins the gratitude of the reader or reviewer. (I mention them separately for a reason which any author will understand.)

Gratitude is not the only coin paid for the pleasure given by this amiable trait: it receives a certain promissory note of credence. We are always inclined to believe in the criticisms of the good-natured man. We consider that he is likely to be a critic by force of circumstances, not from carping prejudice.

I am sorry to say that no one can take this favorable attitude towards Mr. and Mrs. Pennell's "*Journey through the Hebrides*." Outwardly it is an alluring little book, with the prettiest of bindings, the softest and creamiest of paper and exquisite illustrations. Within, the style is sprightly; and the subject one of the most beautiful of countries and one of the most romantically-famous of peoples. Yet the book is painful. This, too, not so much because of the suffering described as because of the spirit of the description. The book appeared originally as a series of articles in "*Harper's Magazine*." The reader may regret the previous appearance, since the writers have had time to read all the indignant remonstrances of people whom they have abused; and in consequence, the pages bristle with sharp foot-notes of retort. There is a peppery preface of which one specimen will show the tone.

"We have no hesitation in saying that our trip to Scotland was the most miserable. . . . That the weather in the Western Highlands is vile is a fact which cannot be denied, though to mention it is held to be a crime. But for the benefit of those, who, because we speak of the rain and the fatigue of walking, think we shut our eyes to everything else on our journey, let us say here, once and for all, that we found the whole country *beautiful* and full of the most wonderful *effects*; but we must also add that it is the most abominable to travel through and its people are the most down-trodden on God's earth!"

To the lay observer, Mr. and Mrs. Pennell appear to have gone to Scotland under protest, to have made the grievous blunder of walking with heavy knapsacks, to have been mistaken continually for people of a lower social grade, and, therefore, treated with slight consideration; and in this condition of irritable misery and suspicion, to have investigated one of the saddest and most puzzling of social questions. They rush to the aid of the Scotch crofters with a passionate sympathy. They are the blindest and most unmitigated partisans, accepting the crofter's answer as the last word. For everything else Scotch, they have only railing, sometimes witty, sometimes eloquent, and sometimes flippant. They talk of the "stupid romance of Scott" and "the sickly sentiment of Landseer"; the Duke of Argyle is castigated

in almost every chapter. Mr. William Black gets frequent raps over the knuckles; and even Mrs. Stowe has to take her share of the hard words, because she did not realize how much more horrible is the condition of the Scotch crofters than was that of negro slaves. As for the Highland lairds, apparently our friends would have them swept off the face of the earth. Even Macleod of Macleod, who ruined himself for his people, is dismissed with a sneer. Standing in the graveyard of the Macleods, this is their comment:

"It may be that Macleod of Macleod has bankrupted himself to save his tenants from starvation. This is most praiseworthy on his part. But we cannot help thinking that if he and all the other Macleods, from one end of Great Britain to the other, are so anxious to be buried here, they might among them find money enough to free the enclosure of their dead from the whisky bottles and sandwich tins left by the tourists."

The same peevish spirit shows on every page. It is unfortunate that a subject of such gravity should be thus treated; for hot-headed and intolerant sympathy tends to divert compassion from its objects. Without discussing the question, also, one may suggest that, *before* the great emigration, the crofters of the west of Scotland suffered as ghastly a famine as that raging then in Ireland, to which their present misery is not to be compared. Neither are the crofters, taking Mr. and Mrs. Pennell's own word for it, by any means the most oppressed people on the earth. To cite only one claimant's case, Mr. Thompson makes a better showing for his clients, the Moors. But it is the pet vice of amateur philanthropists to cheapen all misery except that which they are exploiting. Indeed, I cannot resist the impression that the bad weather, hard roads, and poor fare of the Highlands, the fatigue of walking, and the lack of consideration shown our travellers (who, sad to say, "often passed for peddlers") have had almost as large a share as the oppression of the crofters, in accumulating their wrathful judgments.

It is a relief to turn to Mr. Warner's wise and kindly studies. In the South, Mr. Warner walks over the thin crust of the volcano. Nothing would be easier than to break through into the crater of partisan strife. Mr. Warner continues the dispassionate observer to the end. His view of the question will commend itself to every Northerner who has spent any length of time in the South. With equal moderation and kindly penetration, the West is discussed. Most of the papers are reprinted from "*Harper's Magazine*." They are worthy of their

beautiful permanent shape. Mr. Warner's Gallic perfection of form, the charm of his delicate humor, his dramatic instinct of narration, his mastery of color, and his restraint,—is it not enough to say regarding all these, that in these sketches he is at his best, since that implies the rest.

OCTAVE THANET.

THE POETRY OF JOB.*

Professor Gilbert's volume on "The Poetry of Job" is an excellent example of a direction of modern scholarship in the study of the Bible. The human element of the Sacred Scriptures is being made more prominent, and they are being investigated in respect to their literary features. Some regard this kind of study with fear, thinking that the divine quality of the Bible may be overlooked, and that it is in danger of being brought down to the same level with other writings. We do not share in this apprehension. We believe that the Bible should be subjected to the most thorough literary and historical criticism, that all the light that can be shed upon it by a comparison with other literature should be welcomed, and that such comparative study will assist in maintaining its claims to special divine inspiration. The position taken by Dr. Gilbert is the right one. In calling attention to the aim of his work, to present the surprising beauty of the human elements of the Book of Job, he says:

"There is little danger that by so doing the Divine teaching would receive less honor and become less dear; on the contrary, such attention would in the main lead to a more appreciative estimate of the heavenly message. It does not detract from the beauty of the rainbow to know that it did not come down out of the skies perfect and complete, but that only the wonderful light came down, and found in our earthly atmosphere the lenses which could make its hidden riches visible to our mortal eyes. It is still God's bow, and though it should be arched through human tears."

Our author has first presented "The Poetry of the Book of Job" by giving a new translation of the poem. This most difficult task has been well executed. The rendering is of real poetic merit, chaste and forcible in diction, smooth and rhythmical. It exhibits also exact and painstaking Hebrew scholarship. Dr. Gilbert has not only with great fidelity reproduced the meaning of the original, but he has also preserved to a certain extent its form. Hebrew poetry is characterized by a parallelism of num-

bers or lines, and also by a correspondence of accents or tones in each line. These features are exhibited in this translation. Three-toned Hebrew lines have been rendered into three-toned English lines, and the rhythm of the two-toned and four-toned lines also has been preserved. In this respect our author's translation is an improvement upon that of the Revised Version. This version, for example, has incorrectly given the following as verses of two lines:

For there is hope of a tree, if it be cut down, that it will sprout again,
And that the tender branch thereof will not cease. [xiv.-7.]

His troops come on together, and cast up their way against me.
And encamp round about my tent. [xix.-12.]

Dr. Gilbert finds here, correctly, verses of three lines each.

"For there is hope for the tree;
If felled, it still can sprout forth,
And its tender shoot doth not fail." [xiv.-7.]

"Together his troops come on,
And cast up against me their way,
And encamp round about my tent." [xix.-12.]

We regret that Dr. Gilbert did not sufficiently rely upon his own good taste and judgment to divide the poem into its strophes. While it is true that the original gives no indication of these divisions, still they are needed to bring out the full force and meaning of the poem, and would have been especially helpful in a translation not accompanied with notes.

In the second portion of this work, "The Interpretation of the Poem," the author has very skilfully, and very properly also, avoided discussing disputed questions. He makes no attempt to fix the age of the poem, but says that it belongs to the golden age of Hebrew literature. The golden age! When was it? That indeed is the very question in dispute among the critics. Was it the time of Moses? or of Solomon? or of Hezekiah? or of the Exile? On this subject Dr. Gilbert is silent. He also enters into no discussion about the historical character of the poem; how much is fiction, how much literal history. He takes here the true middle ground that not all is fiction, not all is literal history. How much there is of each cannot be decided, and the question, like that of the authorship and date of the poem, is unimportant.

The course of the poem, the struggle through which Job passed, is very clearly indicated. This was a struggle to preserve the assertion of his conscience respecting his own integrity when his friends directly charged him with heinous wrong, and God's dealings seemed to ratify

*THE POETRY OF JOB. By George H. Gilbert, Ph.D., Professor of New Testament Literature and Interpretation in the Chicago Theological Seminary. Chicago: A. C. McClurg & Co.

their verdict. It was also a struggle to preserve his attachment to God, to whom he passionately clung and turned for vindication even when he had felt himself most cruelly and outrageously wronged by God. Such, indeed, is the drama of Job, the most splendid and profound creation of Hebrew poetry, if not of all poetry. As Dr. Gilbert well says:

"Its theme is a part of every true man's life. Every servant of God is engaged on His side in the great conflict with the forces of darkness. Satan challenges the piety of every servant of God, and endeavors to break it down. Everyone is called to suffer and be strong, everyone meets with mysteries on the right hand and on the left, confusing and bewildering, whose solution must be left to the future. The struggle of Job is repeated over and over again in the experience of earnest souls, though the form and condition of it are ever changing. His experience touches our deepest life at many a point. His story therefore will have a living interest as long as there is a conscience in man, and as long as the human spirit cries out of the darkness and mystery of earth, 'Oh that I knew where to find Him.'"

There is no attempt, however, in this volume to present the theological teachings or problems suggested by the Book of Job. That is foreign to Dr. Gilbert's purpose. He confines himself to its literary beauties, showing how the sacred poet treated nature, both animate and inanimate, and also human life, and how finally his conception of God bears comparison with those of Homer and Milton. These subjects are handled with grace and much critical insight and true aesthetic feeling. No lover of literature can fail to be interested in the observations here made. The powerful poetic genius of the Hebrew writer is finely exhibited. We are given his treatment of Day and Night; his use of the natural world, of the storm-wind, of the clouds, of the sea. He is brought by apt quotation into comparison with Homer, Dante, Shakespeare, and Milton. His striking intensity of feeling and his view of Nature, "as an ever-fresh manifestation of God's wisdom and power," are strongly brought out. The key-note, indeed, of the treatment of Nature in the entire Bible is given by Dr. Gilbert when he says:

"The sphere of this Hebrew poem is in an eminent sense the soul of man. It deals with the invisible rather than the visible. It comes out of a heart that is too intent on the mystery of human suffering to allow it to dwell calmly on external forms and phenomena." This is a feature of the entire treatment of Nature in the Bible. Natural phenomena are never touched upon for their own sake. Hebrew or Biblical poetry is entirely subjective.

While, as we have said, theological teachings are not at all treated in this volume, there is

something suggestive in this direction in the last chapter, in the comparison presented between Milton's conception of God and that of the Hebrew poet. Jehovah, speaking of the defection of the first man, is represented by Milton as saying:

"Whose fault [is it]?
Whose but his own? Ingrate, he had of me
All he could have." [*Paradise Lost*, III. 96-98.]

Of this, our author says:

"But this is not God the Lord, of infinite majesty and glory: the speaker is an irritable and angry man. This passage breathes the bitter spirit of some sectarian, and not of Him who is long-suffering, abundant in goodness and truth."

We fear that in some minds this Miltonic conception of God is assumed to be that of the Old Testament; but it is not. And we especially thank Dr. Gilbert for calling attention, in this work of a purely literary aim, to the true and sublime Old Testament conception of God, such as is given by the unknown Hebrew writer, when for example he says:

"Canst thou find out the depth of Elóah?
Or fathom th' Almighty's perfection?
Heights of heaven! what canst thou do?
Than Shéd it is deeper! what know?
Its measure is longer than earth,
And broader is it than the sea." [*xi. 7-9.*]

We trust this little volume will be widely circulated, and that many, learning therefrom the outward beauties of the Word of God, may receive also its spiritual teachings of infinite wisdom and infinite love.

EDWARD LEWIS CURTIS.

PORTRAITS OF FAMOUS PAINTERS.*

The friends of cultivated people are usually pleasant associates, and when introduced to the world in such charming fashion as Mrs. Van Rensselaer adopts in her recently published "Six Portraits," they become valuable to many others than their original *bien aimés*. Della Robbia, Correggio, Blake, Corot, George Fuller, Winslow Homer, form an attractive coterie; and Mrs. Van Rensselaer disarms criticism, in regard to her attitude toward them, by acknowledging frankly, in her preface, that the sympathetic critic must be swayed by individual preferences and prejudices. Confessedly, therefore, the critic in this case is a friend, and has chosen a circle of artists among whom she can move with that free enjoyment which will not tolerate for a moment the spirit of fault-finding.

*SIX PORTRAITS: Della Robbia, Correggio, Blake, Corot, George Fuller, Winslow Homer. By Mrs. Schuyler Van Rensselaer. Boston: Houghton, Mifflin & Co.

and detraction. The reader may feel sometimes that so partial a friend hardly does justice to the warm power of Donatello's genius, under the gentler sway of Della Robbia's refined and delicate inspiration; and it would seem as if such perfect sympathy with Corot would leave no room for comprehension of the more robust canvases of Rousseau and Millet. But it is well to remember that the writer in this case is the most catholic of lovers, and is full of that spirit of truly wholesome criticism which finds admirable qualities in widely divergent schools and individuals.

It seems almost a bit of carelessness in Mrs. Van Rensselaer to speak of the isolation of Correggio as a fact rarely mentioned or noticed. Surely no one can have become interested in the work or history of that great artist without being immediately struck by the melancholy pathos of the obscurity in which he lived, and few art students can have failed to ask themselves the question, how was it possible that a genius so strong and original could have lived and died unknown even in the Italian renaissance?—or, perhaps, one should say, *especially* in the Italian renaissance.

Two names in Mrs. Van Rensselaer's coterie, George Fuller and Blake, will be less familiar to the general public than the other four, but they are connected with them by decided lines of consanguinity. Both are idealists of that delicately individual type which Mrs. Van Rensselaer loves to study, and both fitly illustrate the title of "Six Portraits," for the essays collected in this little volume are of that charming sort which, by tracing the intimate connection of the artist's character and work, place his personality before one in a vivid light, very different from the cool and critical conception one gains from the careful balancing of the values of an artistic career. Mrs. Van Rensselaer shows deep sympathy with Fuller's temperament and methods, and she comprehends well the feeling which prompted him to leave the world of artists and *salons*, and retire to the solitude of the country. It was after Fuller had painted many successful canvases that he left the world in such fashion, driven by that inner prompting which so often warns both artist and author that the work which sells and brings a fair remuneration and fame, is frequently not the best of which the originator is capable. The haunting sense of failure in accomplishment is the torment of sensitive temperaments. With Fuller it was the incentive to constantly nobler work; and it was

after his retirement that he produced "Nydia," "Winifred Dysant," and "The Romany Girl," his most suggestive canvases. The quiet and absorption of his country life seemed to provide just the atmosphere he needed for the full development of his powers, and his genius probably could not have ripened without it. Décamps, an artist also of great sensitiveness, was driven from the world in mature life by the same exasperating sense of incompleteness in his work; but his retirement did not result so happily as did Fuller's. He sent no great canvases back to the Parisian circles which had delighted in him; and perhaps the explanation lies in the fact that he waited too long to find out his own need. He painted dreamy original canvases, which he produced without the study of which he was capable; and at last a consciousness of the really surface work he was doing drove him from it. It was very different with Fuller. He was a hard student always; and therefore when he turned and sought Nature exclusively, he was equipped not only to understand her but to translate her appropriately. It is this union of sincerity and sensitiveness which makes Fuller so interesting to students of American art. He is a fit product of his own country, and therefore typical, in many respects, of the coming national art.

Mrs. Van Rensselaer deserves especial thanks for her essay on Blake. This mystic, artist, and poet is but too little known to the general public, and the appreciative notice of so popular a critic may bring his work to the attention of many sympathetic minds heretofore ignorant of him. Blake's erratic endowment, his visions and mystical prophecies, make him a subject of peculiar interest to the psychologist; and whether he was altogether sane or not, the streak of suspected madness in him adds a most fascinating element to his artistic work. Seldom has any artist been gifted with the subjective insight which Blake shows in his illustrations; and as his artistic treatment is always the objective and symbolic double of his own poetic thought, so when he comes to interpret the work of others he shows the same marvellous susceptibility to impression. There are many illustrators capable of original and striking work which fits well enough the text it accompanies, but interpretations like the drawings made by Blake to accompany Young's "Night Thoughts" and the "Book of Job" are unequalled in their way by anything except Vedder's illustrations to "Omar Khayyám." W. M. Rossetti's edition of Blake's poems,

and Alexander Gilchrist's life of the artist, will bring the poetic and active side of the man more fully to the comprehension of art lovers; but one must see at least his own illustrations to his "Songs of Innocence" and "Songs of Experience," to get any idea of the broad, open nature of the artist,—open, that is, in the sense of susceptibility to all impressions, and especially to that vast field of subjective and spiritual ones from which painters like Gérôme and Meissonier are entirely shut off.

There is not space enough left to speak of Mrs. Van Rensselaer's essay on Winslow Homer; but sufficient indication has been given of the delicately appreciative criticism of the volume to assure all lovers of that artist as to its quality.

MARY H. FORD.

RECENT FICTION.*

"Wild Darrie" is the product of the collaboration of Mr. Christie Murray and Mr. Henry Herman. It is a better book than "One Traveller Returns," because it has a hold upon real life, although we must say that the incidents upon which the story is based are of anything but an everyday sort. Wild Darrie is a circus

* WILD DARRIE. By Christie Murray and Henry Herman. New York: Longmans, Green, & Co.

THE MASTER OF BALLANTRAE. By Robert Louis Stevenson. New York: Charles Scribner's Sons.

A REPUTED CHANGELING; or, Three Seventy Years Two Centuries Ago. By Charlotte M. Yonge. New York: Macmillan & Co.

METZEBOTT, SHOEMAKER. New York: T. Y. Crowell & Co.

MEMOIRS OF A MILLIONAIRE. By Lucia True Ames. Boston: Houghton, Mifflin & Co.

THE ROMANCE OF DOLLARD. By Mary Hartwell Catherwood. New York: The Century Co.

CHATA AND CHINTA. A Novel. By Louise Palmer Heaven. Boston: Roberts Brothers.

TWO CORONETS. By Mary Agnes Tincker. Boston: Houghton, Mifflin & Co.

ALEXIA. By Mary Abbott. Chicago: A. C. McClurg & Co.

MITO YASHIKI. A Tale of Old Japan. By Arthur Collins MacLay, A.M., LL.B. New York: G. P. Putnam's Sons.

OPENING THE OYSTER. A Story of Adventure. By Charles L. Marsh. Chicago: A. C. McClurg & Co.

NERO. A Romance. By Ernst Eckstein. Translated from the German by Clara Bell and Mary J. Safford. 2 vols. New York: W. S. Gottsberger & Co.

GERALD FRENCH'S FRIENDS. By George H. Jessop. New York: Longmans, Green, & Co.

TWO RUNAWAYS, AND OTHER STORIES. By Harry Stillwell Edwards. New York: The Century Co.

THE HERITAGE OF DEDLOW MARSH, AND OTHER TALES. By Bret Harte. Boston: Houghton, Mifflin & Co.

A FAMILY TREE, AND OTHER STORIES. By Brander Matthews. New York: Longmans, Green, & Co.

THE ODD NUMBER. Thirteen Tales by Guy de Maupassant. The Translation by Jonathan Sturges. An Introduction by Henry James. New York: Harper & Brothers.

rider who marries an English yeoman. She soon deserts him for the more congenial companionship of a ruffian known as Tricky Bill; the two become implicated in a robbery, and undergo penal servitude for a term of years. After her release her husband discovers her by accident, takes her to his home, but removes that home to the wilds of the New World to hide the disgrace. There she saves his life and their daughter's by an act of heroism, and is supposed to have lost her own. She, in the meanwhile, again takes to circus-riding, and the family, having become enriched through a discovery of gold upon their land, return to England. The husband now really mourns her loss, and records her death upon a tombstone in the village graveyard. In course of time, the circus finds its way to this very spot, Wild Darrie comes across her own monument, is discovered weeping over it, and taken to her home to die of consumption. The story is really better than this outline of a somewhat extravagant plot would indicate. Besides rapid action and abundance of incident, it has a pleasing style, is enlivened by a grave sort of humor, and has touches of quite irresistible pathos. As for the duality of its authorship, that would hardly be suspected from any internal evidence. We are inclined to think that the actual composition is almost, if not entirely, the work of one of the authors.

Mr. Stevenson's story of "The Master of Ballantrae" seems to show pretty plainly that the author has got to care so much for nicety of speech that he has lost the virility of conception so indispensable to serious romance. The force of the story is of the hysterical sort, and even the degree of sustained strength attained to in "Kidnapped" seems to be wanting here. As for the characters, they are but ghostly outlines, which is especially unfortunate for a book that cannot fail to be suggestive of Scott, and the action is as inconsequent and as full of strange surprises as any Arabian Night's story, old or new. Mr. William Hole's illustrations are more interesting than the text which they adorn.

A new novel by the author of "The Heir of Redcliffe" will doubtless find readers enough to warrant its publication, although we cannot say that it will add to the writer's fame. "A Reputed Changeling" takes us back to the England (and the France) of the later seventeenth century—that is, to the years of the English revolution. But the story is essentially domestic, although history provides the background,

and occasionally heightens the significance of some scene described or situation delineated therein. It is disconnected, and devoid of striking interest of any kind; it shows facility rather than force of conception, and weariness rather than vigor of execution.

"Metzerott, Shoemaker" is a book breathing an earnest purpose, presenting an ideal similar to that presented in "Looking Backward," and, indeed, inspired by that piece of Utopian fancy to no inconsiderable extent. The main difference between the two works is that Mr. Bellamy represents his ideal as already realized, while the anonymous writer of the present story represents it in its inception. This gives to "Metzerott, Shoemaker" a more definite hold upon actual life than any book like "Looking Backward" can possibly have, for the socialistic leaven is undoubtedly working in the minds of the laboring classes of the present day, and such characters and situations as are here described may be met with in most of our large cities. The socialism of the writer's ideal is of the Christian type, and is embodied in the practise and teachings of Ernest Clare, the carpenter-clergyman, a man of lovely character and simple manliness of life. Metzerott, on the other hand, represents the hard, uncompromising, brutal type of socialist, capable enough of heroic conduct, but devoid of the religious sentiment, and incapable of sympathy with the broad humanity of Clare. There is much that is fine in a book like this, but to our mind the socialistic ideal, in either shape, lies hopelessly away from the main current of human progress. The ideal which has directed progress in civilization up to the present time has been the far different one of individual liberty protected and guaranteed by law. Outside of this great principle, and the correlated principle of equal justice to all, we cannot see that mankind has any hope of salvation. We believe that the true mission of the reformer is to work for the complete realization of these old ideals of liberty and justice, and not to substitute for them the new and untested ideals of the socialist. Incompetency must reap its own reward, and vice must work out its own destruction. To the extent to which the evils of modern civilization are the result of restrictive and unequal laws and of cunning perversions of just laws, reformers should strain every nerve to modify the law or to make impossible its abuse. But to the extent to which these evils are the consequence of incompetency and vice, to that extent should they be left to fester

until corruption works its own cure. It seems a stern and heartless principle of action, but it is the law of nature that in all things the fittest only shall survive, and this law is thwarted by all efforts which seek to prolong the existence of the unfit without removing the cause of their unfitness. And the cause of unfitness is not to be removed by the vote of the majority or by the multiplication of statutes. It is possible only to earnest personal endeavor; it is in this field that religious ardor finds its proper work.

The didacticism of the "Memoirs of a Millionaire" is of the frankest description. The book not only outlines social reforms but provides a detailed method of carrying them out, even going to the extent of publishing architectural plans for the model tenement houses in which Miss Ames finds one solution of the problem of poverty. Other suggested solutions are free circulating libraries in small communities, and industrial schools for boys and girls. These are all eminently practical suggestions; and any one of them, as here presented in detail, is worth more than many volumes of Christian socialism, however sincere may be the underlying motive. Miss Ames introduces us to a young lady who comes into possession of a very large fortune, and, strange to say, is dazzled only by the opportunities which it affords her of doing good to her fellow men and women; for this modern New England Monte Cristo holds to the gospel of altruism, and seeks for a far higher than any directly personal enjoyment of her wealth. We may add that the book is not without interest merely considered as a story, and that as a sociological document it has high practical value.

Mrs. Catherwood makes her debut as a writer in the field of historical fiction with "The Romance of Dollard." Her subject is an episode of Canadian history in the seventeenth century, and her story tells how the devotion of a young French officer, and of the small band of his heroic followers, stemmed the tide of Iroquois invasion and saved Montreal for civilization. The story is fresh and attractive in style, rapid in action, and historically correct in its main features. It opens an outlook upon a little-known period of North American history, and suggests new possibilities in romantic fiction.

"Chata and Chinita" are two Mexican children whose parentage is not revealed until the close of the very long and tedious story of their fortunes. They are surrounded by a great variety of aristocratic and plebeian Mexicans,

guerrilla chieftains, and adventurous Yankees. Such picturesque adjuncts as old haciendas, gloomy convents, and stern mountain defiles are supplied them in abundance. Diabolical murders, dreadful revenges, and assorted passions, gloomy and otherwise, engage the breathless attention of the reader. We cannot say that they engage the interest as well, for they are too unreal even for the semi-tropical skies beneath which they are displayed. The arrangement of the novel is anything but clear, and ordinary patience will not suffice for keeping hold of the thread of the action. Then there is so prodigious an amount of small talk and pointless incident that the narrative is made unbearably lengthy, and its main features become hidden nearly out of sight. Mrs. Heaven writes from minute knowledge of the country in which her scene is laid, and gives us much faithful description, but she is evidently unpractised in the art of the novelist.

"Two Coronets" is the title of the latest romance of America and Italy from the pen of Mary Agnes Tincker. In this novel, even more than in its predecessors, the writer sets all the unities at defiance, rambling through time and space in the most aimless way, and weaving the threads of half a dozen different actions into a pattern which is anything but symmetrical. Her Italian scenes are a trifle better than her American ones, but all are deplorably lacking in finish; and the style of the novel is all the more exasperating in its general crudeness, because of the not infrequent passages which show plainly enough that the writer has it in her power to do better if she chooses. As for the title, we are absolutely in the dark as to its meaning, and cannot even tell whether it is to be taken in a literal or a symbolic sense.

"Alexia" has the volume and the texture of a summer novel, and seems almost out of place among the erudite and didactic works of fiction which it is mainly our function to pass in review upon the present occasion. It certainly affords a pleasant relief to the autumnal and even wintry cast of this too instructive and edifying literature. The plot is of the simplest, but the treatment is fresh and attractive; and the familiar story of the man who becomes engaged to the woman whom he does not love, speedily thereafter to come upon the one whom he does, is still fascinating in Mrs. Abbott's bright pages. That the story is of feminine workmanship would be clear enough without the testimony of the title-page—one would only need to come across the passage which describes

the hero as "cutting off the end of a cheroot" to be sure of that. For those who dislike to harrow up their soul in novel-reading, we will hasten to observe that the tale ends happily, albeit a little flippantly, in spite of the tragic complications that for a time seem to presage otherwise.

"Mito Yashiki" is a tale of old Japan, and yet the scene is laid only some thirty years ago. But the Japan that Perry first visited was to all intents and purposes the Japan of earlier ages; and the thirty years that have elapsed since his memorable expedition have probably wrought greater changes in the empire of the Mikado than were witnessed by the thirty centuries preceding. Mr. Maclay's story has for its central feature the revolution which, almost in our own day, made of Japan the Mikado's empire in deed as well as in name, and put an end to the usurped power of the Shogun. It is a faithful study of the physical features of the country and of the characteristics of the inhabitants. The subtlety of the Japanese intellect is distinctly brought out, and the curious feudal life which so lately held possession of the islands. Particularly interesting is the account of the political intrigues between the opposing parties of Mikado and Shogun, the elaborate system of espionage in vogue, and the official courier system. Nor is the story wanting in effective dramatic situations, although its action is at times intolerably slow, and its descriptions often lengthened to a wearisome extent. The modes of speech of the characters are mainly English with but slight local coloring. This was, perhaps, a necessary course to take in a work which should strongly appeal to English readers.

Since the "Tour du Monde en Quatre-vingts Jours" is no longer to be considered the *tour de force* that it was when M. Verne published his fascinating romance, it has been evident for some time that there was an opportunity for some ingenious author to improve upon the work of the imaginative Frenchman. This opportunity has been seized upon by Mr. Charles L. Marsh, and the result appears in the shape of a narrative entitled "Opening the Oyster." The suggestions of this title are obvious. The task which Mr. Marsh has set before his travelers (for there are two of them) is to visit the principal cities of the world (forty in number, including Melbourne, Valparaiso, Peking, Teheran, and Havana) in the space of five years. This would not be so astonishing a feat were it not for one imposed condition. The travel-

lers are to start out without a cent in their pockets, or any other resources than their own arts and muscular abilities. Since they are Americans, and since their story is, after all, a work of fiction, they are successful in their undertaking, and it is an account of the five years of travel thus entered upon which Mr. Marsh gives us. As may be imagined, the travellers "rough it" a great deal, and meet with some very surprising adventures. They are chased by Turcomans in Central Asia, fall in with Mexican highwaymen, cross the Andes in winter, and run the Chilean blockade during the war with Peru. They become, in turn, sailors before the mast, gold-miners, and itinerant musicians. They unmask "a most notorious pirate and cutthroat," rescue a child stolen from its parents, and throw an Englishman off the Great Pyramid. In short, there are very few things which they do not do in these five exciting years. As for the story, it is brimming over with good spirits, is as humorous in places as "The Innocents Abroad," and is told in good and unaffected English. A word should be said of the illustrations, which, although open to criticism as far as their artistic qualities go, form an admirable accompaniment to the narrative.

The character of Nero would hardly seem to offer an attractive subject to the novelist, and only a German would have made the attempt to enlist our sympathies in behalf of the most utterly vile and profligate of the Cæsars. But the Germans have already been fairly successful in whitewashing his almost equally depraved predecessor Tiberius, and now Herr Eckstein applies the same process to Nero, and presents him to our view not, indeed, as wholly blameless, but as more sinned against than sinning. The trouble with all these German historical novels dealing with the life of the ancients is that they are so painfully artificial and unreal. Even the best of them—the Egyptian novels of Ebers—suffer in this way, and never quite succeed in creating the illusion that we have the right to expect in historical fiction. Even their display of erudition is more artificial than real, and the model once set, their multiplication becomes little more than a mechanical art. Of course we have in the present example all the familiar stories—the murder of Agrippina, the burning of Rome to the Emperor's musical accompaniment, the revenge taken upon the Christians, and the ignominious flight and death of Nero. The story is drawn out to at least twice the length that it should have.

The short stories which Mr. George H. Jessop has collected under the title of "Gerald Ffrench's Friends" are linked together by the common possession of the personality of Gerald Ffrench himself, various episodes of whose journalistic career they describe. Gerald Ffrench was a young Irishman who, having spent his own modest inheritance like a gentleman, found himself penniless in San Francisco, and set about the novel task of earning his own living. Having fallen in with a "thryumvirate" of five Irish patriots, bent upon compassing the overthrow of the "Saxon oppressor," he became the editor of their newspaper. After this enterprise had collapsed, he practised journalism in other forms, and had many curious experiences, out of which Mr. Jessop has constructed his highly entertaining volume. The book is essentially a study of Irish character under Pacific coast conditions, trenching a little upon Mr. Harte's ground, but having a decided manner of its own. It is both humorous and pathetic; the former, and richly so, in the story of "The Irish Aigle"; the latter, in "Under the Redwood Tree." "The Last of the Costelloes" is as romantic a tale as one could wish for. Mr. Jessop's types are vital; of their genuineness the reader cannot remain in doubt.

Few volumes afford better evidence of the marked ability of American writers of short stories than Mr. Harry Stillwell Edwards's "Two Runaways, and Other Stories." There are nine of these stories in all, and they have previously been published in "Harper's Magazine" and "The Century." They are richly humorous, full of incident, and abound in faithful character studies of both negro and white man in the South. "Two Runaways," "Elder Brown's Backslide," "Sister Todhunter's Heart," and "A Born Inventor" seem to us the best of the collection. Mr. E. W. Kemble's illustrations add greatly to the attractiveness of the volume.

Mr. Bret Harte's new volume includes four short stories of the sort that he alone can write. The old familiar types appear, but the combinations are new, and the infinite variety of the chess-board is once more suggested as the most appropriate analogue of Mr. Harte's imagination. It is difficult to choose among things so nearly equal in their excellence as these stories, but we should probably decide for "Captain Jim's Friend," if forced to a choice. The flashy, selfish adventurer, and the simple, warm-hearted miner who champions him against the

world, are finely contrasted figures, and their story is presented with that quiet pathos of which the author has so complete a mastery.

With the exception of "A Family Tree," Mr. Brander Matthews's volume of short stories thus entitled is made up of the veriest odds and ends. That they are amusing odds and ends goes without saying, and the assertion is notably true of the "Notes of an Uneventful Voyage," and the modern Chesterfield's post-cards addressed to his hopeful son. "A Family Tree" is a masterpiece of imaginative and skilfully-constructed narrative. It is a study almost in the sombre manner of Hawthorne, and it holds the interest breathless from first to last.

The French are our only rivals in the writing of short stories, and theirs are more often studies and *genre* sketches than stories. No one is better known in this field at the present day than M. Guy de Maupassant, thirteen of whose shorter pieces have just been translated by Mr. Jonathan Sturges. The translation is, unfortunately, unexact and wooden. (*Tu es assez bien liée avec elle*—You're quite thick enough with her.) The volume is entitled "The Odd Number," and supplied with a readable introduction by Mr. Henry James.

WILLIAM MORTON PAYNE.

HOLIDAY PUBLICATIONS.

THE critic cannot help feeling the embarrassment of limited time and space in contemplating the numerous decorative volumes that come to his table during the holiday season. Each is freighted with the hope of author and publisher, and is a precious thing, considering the thought and labor and time it has cost. The critic feels this sensibly, and eyes them all with a certain reverence. They are almost like human souls, and should be treated tenderly, even when meriting censure or words of faint praise. But the hand once extended to these gift-books for Christmas, 1889, the heart goes with it in a full tide of satisfaction. There is so much genuine worth in the collection that the trouble of dealing with them as the critic must, carefully, scrupulously, one by one, is amply repaid. Looking back upon them after the work is done, he is happy with the memories they have left in his mind. They have taken him to many of the most famous and interesting spots on the globe; they have pictured to him the masterpieces of nature and of man; they have brought before him portions of the choicest literature, new and old, in prose and verse, illuminated by the finest conceits of the artists' genius. He has had a foretaste of holiday joys in his inspection of the treasures which have been lavishly provided for the cultivated readers of America,—and cultivated

readers abound of every age; even the inmates of the nursery are taught nowadays to appreciate the arts which unite in the production of a book of refined quality. The supply is abundant this year, and adapted to every taste. Seldom have holiday books been more varied in attractions, or calculated to reflect greater credit upon the brains and hands of those who fashioned them.

The folio treating of the "Cathedrals and Abbeys in Great Britain and Ireland" (Harper & Brothers) is a work of substantial merit, appealing alike to the lover of history and of the arts. It contains excellent wood engravings—with few exceptions, double-page—of forty-three of the great church edifices which adorn the isles of the British Kingdom, with many minor cuts of interiors and special features. They are of extreme interest, giving, as they do, a clear idea of the stately and sublime character of the ecclesiastical structures of the mediæval ages. England is rich in these monuments of a grand architectural period, richer indeed, than one suspects who has not made a special study of the subject. The descriptive text to which the engravings are tributary, is furnished by the Rev. Richard Wheatly, D.D., and comprises an introductory essay on the cathedral system, and a particular account of each building in the collection. His portion of the work is carefully done, combining fullness of detail with conciseness and precision. The mechanical aspects of the volume are in harmony with the rest, the print being especially noteworthy for its large size.

An author could not desire to have the children of her thought better attired for presentation to the public, than are the half dozen sketches of Margaret Deland which Messrs. Little, Brown, & Co. issue under the title of "Florida Days." Their outer wrap of lemon and brown cloth is tastefully ornamented, and their inner vestments are rich and fair as art can make them. Thickly scattered among the heavy white pages are illustrations of various types—colored plates, etchings, and engravings. Nothing has been omitted that could lend the book a grace in the eyes of the holiday book-buyer. The sketches are descriptive of the life and scenery in and around St. Augustine and the St. John's river. The writer has an artist's keen faculty for noting the subtle shifting changes on the face of nature, and a poet's command of fluent and figurative language in which to communicate her observations. She discloses a cultivated and reflective mind, which seeks in a gentle way to penetrate below the surface of things and find their inner significance.

The collection of "Fac-similes of Aquarelles by American Artists" (F. A. Stokes & Brother), shows the progress attained in the art of chromo-lithography at the present date among our countrymen. The examples of pure tone and delicate shading, of relief in form, and of exquisite finish, given in the several pictures included in the volume, afford as much satisfaction in their promise for the future as

in their present fulfillment. We have no right to expect that the successes achieved in the use of color by the painter, employing whatever medium he may, can be perfectly reproduced by any mechanical process. The essence, the soul of a picture, can no more be translated into an alien domain of art, than the spirit, the genius, of a poem can be translated into a foreign tongue. And yet, these reproductions of the water-color drawings of Percy and Paul Moran, of Gibson, of Symington, Ferris, McVickar, Bainsley, and Maud Humphrey, come so near being fac-similes in very truth, that our wonder and admiration are excited. The face of "Dorothy," for instance, in the first aquarelle, recalls a miniature on ivory, so exquisitely are the tints and texture rendered. It is needless to go through the list, but there are beauties in each drawing that catch the eye at a glance. Portraits, in black and white, of the different artists, with an additional example of their workmanship and a brief biographical sketch, bring us still closer to the life and art of each. The text accompanying the aquarelles is from the pen of Ripley Hitchcock, and appropriately introduces them with a history of water-color painting in America.

The simple elegance of the edition of "The Marble Faun" which issues from the Cambridge press of Houghton, Mifflin & Co., elicits a verdict of approval from every refined taste. Each feature of the book is exquisite in itself, and, like a note in a perfect chord, blends with the others, an essential part of an indivisible harmony. Scarlet, the most daring color to apply in decoration, used here *en masse* in the binding, looks soft and chaste combined with white and a touch of gold. The print on the handsome page is large and open, and the paper—as it should be. Then the pictures are genuine illustrations of the letter-press such as every reader covets. They are photogravures of the places and objects of world-wide renown, which Hawthorne has given additional value, by associating them in the way of description or criticism with this creation of his genius. There are fifty-two of the photogravures, comprising first, a portrait of the author, and thereafter noted buildings, ruins, statues, and paintings in Rome, Florence, and points adjacent, where the scene of the story rests in the course of its developments. It is a noble edition of a noble book. Hawthorne regarded "The Marble Faun" as his best production. Into it he had put the results of long and loving study of the mighty remains of a past life and art which had stirred his feelings to powerful activity.

In their search for a literary gem that could sustain the adornments of art without being overshadowed, Messrs. White & Allen have been fortunate in hitting upon the witty play of "The Rivals," by Sheridan. It is one of the sparkling comedies of this author, which have held their place on the stage for a century, more or less, and will bear reading in the closet as well as representation before the

footlights. "The Rivals" was Sheridan's maiden comedy, and was produced in 1775. A failure at first, owing to the incapacity of the actors to whom it was entrusted, it grew, with a better opportunity, in the favor of the public, and to-day is one of the most popular pieces in the repertory of the best light comedians. It is published in its present ornate form in connection with a series of aquarelles, and drawings in black and white, by Mr. Frank M. Gregory. The aquarelles are spirited expositions of the motive chosen, and are excellently reproduced by the imitative process. The remaining sketches are the product of a fertile and disciplined fancy. The book is an imperial quarto, handsomely bound in cloth.

If the eye happen to be caught by the letter-press, on first opening the volume made to hold the glowing bunches of "Wild Flowers of the Pacific Coast," prepared by Emma Homan Thayer, and published by Cassell & Co., it will be held by as magnetic a charm as any which the pictures can possess. The sketches are written with skill and ease, and, narrating incidents befalling the author in her travels through the Pacific states, are uncommonly entertaining. Each is intended as an adjunct merely to a specimen of the blossoms delineated; yet it interests us not only in the flower itself but in the personality of the writer, who reveals unconsciously winning traits of character. The plates, twenty-four in number, are from original water-color sketches, and retain much of the grace and beauty of nature.

A holiday book which, in artistic charm, challenges comparison with the best of 1889, is the novelette of Ludovic Halevy, entitled, "The Abbé Constantin," illustrated by Madame Madeleine Lemaire, and published by Dodd, Mead & Co. The story is sprightly and clever, describing a family of rich Americans who spend their money and their lives, as too many rich Americans are prone to do, in beautiful Paris or its immediate neighborhood. But the story, amusing as it may be, is of less interest than the illustrations, which are the product of striking talent on the part of both artist and engraver. There is a delicacy of finish in every detail of the drawings, in their conception and execution, which is worthy of the highest praise. It is less comforting to confess that it is not native art. But we may take ample satisfaction in the remaining adjuncts of the work, which are in keeping with its pictorial attractions.

The strength in the illustrations is what draws us most to the English translation of "Pierre et Jean, the Two Brothers," by Guy de Maupassant, which is issued in holiday form by the J. B. Lippincott Company. The story is said to surpass all other works yet produced by its author. It exhibits power in certain passages, but fails to reach the climax it leads the reader to look forward to. Moreover, the characters are severally as disappointing as the action. None of them can be regarded with favor. But the faults of the text are more than

remedied by the merits of the illustrations. The series of eighteen figure-pieces by Albert Lynch are remarkable for the naturalness and vigor exhibited in their composition. They embody the sentiment of the text with unusual force and completeness, and are so admirably reproduced by photogravure that they have the vivid effect, in some cases, of etchings. The minor illustrations—head and tail-pieces—display the skill of Ernest Duez in marine painting and still-life. The volume, in all outward respects, is a beautiful one.

"The Quiet Life" (Harper & Brothers) consists, as the title-page tells us, of "certain verses by various hands: the motive set forth in a prologue and epilogue by Austin Dobson; the whole adorned with numerous drawings by Edwin A. Abbey and Alfred Parsons." The "verses" are selected from the writings of Manell, Cowley, Praed, Pope, and Thomas Randolph, and refer to the calm enjoyments of rural and domestic life, to the advantages for serene content of the country over the town, and of simple solitary pursuits above the noise and strife and pushing ambition of men who contend among the "madding crowd." The illustrations mingle, in due proportion, views of animate and inanimate nature, adding also the crowning dignity of the human figure. Designer and engraver have aimed at suggestion rather than definiteness in their delineations, asking the imagination of the spectator to assist their own in the work of interpretation.

Those who love to have the lines of a favorite poet associated with the conceits of an artist of kindred sympathy have been remembered by the Lippincott's in their publication of "The Miller's Daughter," by Tennyson. On the thread of the text, as on a wreath of eglantine, have been hung lovely flowers of "artistry," pencilled by the skilful hands of Pierce, Fenn, Garrett, Brown, and Woodward. Their names attest their ability. There is much honest and excellent work in their designs and drawings, which will reward close scrutiny. We love no art better than that of our best wood-engraving, and many specimens in this volume rank high in their simple sincerity of feeling and manipulation.

He who turns over the pages of the large quarto volume entitled "Venice" (F. A. Stokes & Brother) will be transported with the swiftness of thought into the heart of the Queen City of the Adriatic, and will have his senses steeped in the delights of her marvellous pageantry. The vivid pen-sketches, from the text of Charles Yriarte, with the richly-colored plates, reproduced from photographs, and the half-tone engravings of drawings by Frank M. Gregory, present the fairy-like scenes of the enchanted city with wonderful effect. It is next to a veritable visit to this most romantic of towns.

Another publishing house (Messrs. Cassell & Co.) have given one of Tennyson's poems a holiday dress. "The Song of the Brook" is familiar as household words. Everybody knows the music of

its flow, which moves along with starts and stops and sudden outbursts of babble and silence, like the silvery torrent that foams between narrow rocky ledges from some hidden pool in the mountains. The text, as it runs over the leaves of this pretty volume, is mingled with bits of rustic landscape in a tangle of unrepressed wildness. A few of the illustrations are more ambitious in size, and occupy a full page.

To those who love the sea, with its wild life, infinite in mood and in diversity of aspect, the drawings by Elizabeth N. Little, named appropriately "Off the Weather-Bow" (White & Allen), will make a pleasant appeal. The artist has chosen her subjects with discrimination, and treated them with skill. They embrace scenes along the shore and in mid-ocean, with smaller bits,—perhaps of a ship's rigging, or a lobster-man's outfit,—which are full of rugged and bold nautical character. The text accompanying the drawings is from Longfellow, Lucy Larcom, Harriet Beecher Stowe, Rose Terry Cooke, and others. The book is printed in ornamental type, and the pictures are in blue monochrome.

The fluency with which the numbers flow in the metrical writings of Owen Meredith, together with the romantic sentiment to which they are ever allied, secures the perennial popularity which "Lucile" enjoys. It has been published in a great variety of elegant and enticing forms, and their extended success prompts still other new and successive editions. The latest is presented by F. A. Stokes & Brother, and is a comely example of the book-maker's art. Print, paper, and binding are in scrupulous taste. The illustrations, exhibiting versatility of composition, are the work of Frank M. Gregory. Inserted in the text as flowers are set on a branch, a free and irregular growth, they enhance the charm of one of the world's favorite poems.

A holiday edition of another of Owen Meredith's poems, "The Earl's Return," is brought out in attractive style by Estes & Lauriat. This poem is less widely known than "Lucile," but has the likeness to the latter of a younger sister. It is a much shorter poem, but with picturesque qualities which the illustrator, W. L. Taylor, has seized as material for the exercise of his imagination. The chief pictures of the unhappy Earl's wife are strong in pathos and beauty.

The "Legend Laymone," a poem by M. B. M. Toland, has been issued by the Lippincott Company in a most dainty form. The illustrations are soft in effect as shadow-pictures, some in black and white, and some in monotone. They are from the hand of such artists as H. Bolton Jones, F. S. Church, Maud Humphrey, Gibson, and Denman. The poem rehearses an Indian myth in which a dusky maiden wins her lover from pagan superstitions to the Christian faith.

Samuel Lover's ballad of "The Low-Back'd Car" has furnished abundant suggestion for the illustrative talents of the artist, William Magrath. He

has materialized "Sweet Peggy" in an attractive vision, with a pleasant spirited face, lithe form and agile movement, of the very sort to ensnare the hearts of the youth who catch sight of her "near or far." The poem is embellished with twelve full-page drawings by Mr. Magrath, which are imbued with the feeling of the author and the scenes from Irish life he has depicted. All the accessories of the book which come within the province of the publisher have been tastefully regulated by the J. B. Lippincott Company.

What is perhaps the most artistic of all the holiday publications of this season is Mr. Joseph Pennell's sumptuous work, entitled "Pen Drawing and Pen Draughtsmen: their Work and their Methods" (Macmillan). In this volume the author has brought together, to the number of nearly two hundred, examples of the pen-work of all the representative modern artists whose technical qualities entitle them to mention in a work designed for the instruction of the student as well as for the delight of the general reader. A few examples from such older masters as Titian, Dürer, and Van Dyke are introduced for purpose of comparison with modern work. A great many of the drawings are inserted into the text, others occupy full pages by themselves, and quite a number are reproduced by the process of etching or of photogravure. Mr. Pennell's text, in the preparation of which he has been largely aided by Mrs. Pennell, affords an instructive accompaniment to the drawings, and is full of valuable practical suggestions. The work is beautifully printed, and bound in full white imitation vellum.

It was a happy thought that led Messrs. F. A. Stokes & Brother to bring out the "National Songs of America" in the shape of a handsome Christmas book. There are only three—America is poor in songs of every kind—but the most is made of the trio of ballads which do duty when a necessity arises for a musical enunciation of our spirit of patriotism. The songs in their present form are accompanied with the music to which they are set, and with pages of landscape views in color, showing the variety of majestic and picturesque scenery which diversifies the vast extent of our mother-land.

The beautiful and tasteful editions of the romances of Alexandre Dumas, published by Little, Brown, & Co., are this year made to include the immortal "Monte Cristo" in four volumes, and "Marguerite de Valois" in two. The latter work begins a set entitled "The Valois Romances," and is to be followed by translations of "La Dame de Monsoreau" and "Les Quarante-cinq." These translations are far better than have been made before, and the appearance of the volumes leaves nothing to be desired. The new translation of George Sand's "Consuelo," in four volumes (Dodd, Mead & Co.), also deserves mention in the present connection. While a little less tasteful in execution than the Dumas volumes, it is pretty enough to satisfy most people, and it is certainly matter for

congratulation that an acceptable English edition of George Sand's masterpiece should at last have been made. "Consuelo" is a work that may be recommended to the attention of the young with peculiar satisfaction. It ought, in fact, to be read at the impressionable and uncritical age, for it has faults of execution that a maturer judgment cannot fail to discern, and the lesson of its lofty ideals would be likely to lose in effectiveness were the reader too critically disposed. Perhaps no other of the romances of George Sand is so completely the revelation of that saintly spirit in its noblest aspect. The present translation does not, in spite of its four volumes, include "La Comtesse de Rudolstadt," which must certainly be added by the publishers, for "Consuelo" alone leaves the story in the middle. On the scale of the present edition, the sequel ought to fill six more volumes.

A number of attractive sets of booklets are among the holiday publications of the season. From Houghton, Mifflin & Co. we have six little volumes in a box, containing brief selections, arranged under the days of the year, from the writings of Longfellow, Hawthorne, Holmes, Lowell, Whittier, and Emerson. From G. P. Putnam's Sons we have a set of small volumes in full binding entitled "Literary Gems." They include Poe's "Gold Bug," Goldsmith's "Good-Natured Man," Drake's "Culprit Fay," Brown's "Rab and His Friends," Curtis's "Our Best Society," and last, but most worthy, Arnold's "Sweetness and Light." From Prang & Co. we have another series of booklets, describing and picturing in color the haunts of the best-known American writers. There are six of these volumes, devoted respectively to Hawthorne, Emerson, Longfellow, Holmes, Bryant, and Whittier. "Golden Sonnets," "Good Luck," and "Mayflower Memories of Old Plymouth" are other charming holiday publications of the same house.

Little, Brown, & Co. are the publishers of a new edition, in three volumes, of Samuel Warren's still popular novel, "Ten Thousand a Year." From A. C. Armstrong & Son we have a "handy-volume" edition of Wordsworth in eight volumes, cheap both as to price and execution. Mr. Charles Morris has edited for the J. B. Lippincott Co. a new series of "half-hour" volumes, four in number, entitled "Half-Hours with the Best Humorous Authors." The selection seems to be good, and both English and American humor, in their best forms, are abundantly represented. The "half-hour" idea, as represented in these various series, is an excellent one for the busy man who cannot devote much time to literature, and it is astonishing how much may be accomplished by systematically devoting a small portion of each day to carefully selected reading.

A Christmas souvenir of a more practical sort than usual is provided in "Seven Days After the Honeymoon" (McClurg), by S. A. B. It is really a cook-book of a dainty kind, and contains a week

of menus with full descriptions for their preparation. Hauff's "Wine-Ghosts of Bremen" comes to us in a pretty limited edition, printed by De Vinne (White & Allen), with illustrations by Frank M. Gregory. An "Epithalamium," by Mary Mathew Barnes (Putnam's), comes in the shape of an oblong octavo, with some finely imaginative monochrome drawings by Dora Wheeler.

BOOKS FOR THE YOUNG.

WITH the host of juveniles that crowd upon us every year, we are reminded of the story of the man who had never tasted the wing of a chicken, for when he was a child his parents had it, and when he was a man his children had it. What would our great-grandmothers or even our grandmothers have thought of a whole bookcase of books for the children. In those days when a child was told to keep quiet and read his book he had no difficulty in selecting it. He must sit down to the "New England Primer," unless by chance he was so fortunate as to own "Keeper's Travels in Search of his Master." In looking over the better class of juveniles from year to year, we are struck by a constant improvement, a more healthful tone, a decrease in sensational and weak writing for children, and a larger proportion of books that really strengthen the manhood and womanhood in their readers. The young people of to-day have an excellent chance for forming a taste for good reading, and this, in itself, will go far toward saving them from trashy or dangerous literature.

The name of Henrietta Christian Wright is so well known from her contributions to the best historical and biographical literature for children that the mention of a new book by her gives us an anticipation of pleasure, mingled, however, with a feeling of curiosity as to her success in such a widely different field. A single page of "Princess Liliwinkins" (Harper & Bros.) is enough to show that she understands a child's fancy as well as his other interests. As for the older people who are still young at heart, a glance into these stories will ensure their becoming again like children, and never stopping till they reach the end. The bright touches of wit and wisdom, the quaint fancies, the picturesque descriptions in Liliwinkins' wanderings out into the world in search of the evening star, and the unique conception of "The Giant with the Baby Heart," are well worth the reading by people of any age. The "Dismal Country" and "The Happy Land" are lessons in morals well concealed in funny fancies, but quite as likely to do good as more set moral teaching. We were surprised to find, on pages 59 and 97, a misuse of "will," though we have often heard it said that nowhere west of the Hudson river does poor "shall" have its rights.

Those to whom our civil war is a part of their past life, and not merely an episode of history, will

recognize in Mr. Goss's story of "Jed" (Crowell) the real spirit of those stirring times when every day and every hour was full of thrilling interest. And those young people to whom the war is merely history will be led by these pages back where we were nearly thirty years ago, and they will be filled with the same enthusiasm and, it is to be hoped, with the same love for the Union that animated the citizen and soldier in the civil war. The story follows the fortunes of two boys who enlist in the Union army of 1861. The greater part of the incidents are based on the personal experience of the author—the same who prepared "The Recollections of a Private" in the valuable war series in "The Century." The horrors of Libby, Belle Isle, and Andersonville are vividly pictured, and the exciting incidents of the escape from the latter prison will fire the imagination of any boy and teach him a lesson of heroic daring. Such books are healthy and invigorating reading, and a good antidote for the sensational trash published under the cover of juvenile literature.

Since the subjects which agitate the elders are sooner or later sure to creep into the minds of children, we are not surprised to find strikes and labor-reform and secret societies made the basis of a book for young people. But if all talk on such subjects could be as sensible as Sophie Sweet gives us in "Captain Polly" (Harper), and if all secret societies could, like "The Loyal Legion of Red-handed Revolutionists," bring ruin to their own members and very little harm to anyone else, and if all wayward boys could have sisters like "Captain Polly" to bring them through innumerable scrapes to a right view of things in the end, we should have very little to fear from any secret agitators. The book is thoroughly bright, healthful, and natural, with the interest well sustained to the end.

Joanna Mathews gives, in "Maggie Bradford's Club" (Stokes), a simple and rather pleasing story of the pupils of a private school, who form a charity club, choose an object and carry out their plans with success. There is a small mystery which adds zest to the story, but on the whole the events have the even tenor of everyday life. The book will be pleasing reading for such children as have not been demoralized by more exciting literature.

A good specimen of French juvenile literature is offered to American youth in "Captain, the Adventures of a Dog," by Madame P. De Manteuil, translated by Laura Ensor, and published, with the original illustrations, by Routledge. "Captain," the hero of the story, is a dog, of unusual intelligence, whose exploits are interwoven with the fortunes of his master, Yoon Jossie, in the French navy. The emotional nature of the French is reflected in the incidents and characters of the story, and the pictures of French naval life are very instructive and often amusing. But the French navy must be a paradise when compared with that of other nations, if rapid promotions like that of the poor fisherman's

son are common. The descriptions of places, which are rather disappointing in the beginning of the book, become more vivid and picturesque as the story progresses, the voyage through the Red Sea and the account of the cyclone being, perhaps, the finest descriptive portions. The numerous illustrations, by Myrbach, are very effective, and add much to the interest of the story.

Among the various contributions to the literature of folk-lore this year, we welcome the "Blue Fairy Book" (Longmans, Green, & Co.), edited by Andrew Lang. The student of folk-lore will not only find in these pages a vast amount of material for study, but the child has between these mysterious blue covers, with their ideal witch flying among the stars, a real mine of delights. Here we find many of the best fairy tales of Germany, Norway, Scotland, and England, with less familiar ones from the Greek, and Aladdin from Arabian literature. The volume is profusely illustrated with wood-cuts by H. J. Ford and G. P. Jacob Hood, and these illustrations, unlike those in many of the children's books of the present day, will really please children by their artistic merit. The type, though at first disappointing us by its small size, is so exceedingly clear, and on such good paper, that it is very easy to read.

Miss L. T. Meade, who last year gave us the exquisite but pathetic story of "Daddy's Boy," this year follows out the same underlying thought, with different characters and surroundings, in "Deb and the Duchess" (White & Allen). This thought is the relation between the children of the upper classes and their parents or guardians. In the story before us "poor Deb," coming home from a happy life at her grandmother's, finds herself exiled to the company of servants, who call her "a handful" and fail to appreciate the loving little heart longing for sympathy. The other leading character, Michael Thorgold, the child of a frivolous widow, is as far from sympathy with the conditions of his home; and is beguiled away by a rough outcast, and with him his boon companion, the faithful little "Deb." The children's life among the slums of London, in the little attic refuge of the "Duchess" among the chimney-pots, are quaint and fascinating pictures of thoughtful, imaginative children, placed in strange circumstances.

A book by "Uncle Remus" in these days, when his writings have become so widely known, needs merely to be mentioned to receive a warm welcome from both old and young. In "Daddy Jake the Runaway, and Other Stories" (Century Co.), "Uncle Remus" (Joel Chandler Harris) has again distinguished himself. In the first story, we have a pleasing picture of the bright side of slavery, the loyal attachment between a slave and his master's family. The dialect stories are fully as entertaining as the former ones, and as true to negro nature. Physically, the book is exceedingly pleasing, with its clear, large type, heavy paper, and illustrations in harmony with the spirit of the text. Most of the

stories have already appeared in "St. Nicholas," and some of them in other publications.

The golden land of California has lured many a refugee from our rigorous northern climate, and holds him with a fascination as strong as any which it threw around the old Spanish explorers. For this reason, as well as from the fact that Kate Douglas Wiggin is well known as a writer of charming stories, "A Summer in a Cañon: a California Story" (Houghton, Mifflin & Co.) is sure of appreciative readers. The *dramatis personae*, for there is no set hero or heroine, are a company of young men and maidens, who spend their summer in an ideal camp in Southern California. There is no plot, no love-story, and no startling incident; it is simply a charming picture of what camp-life may be for a congenial set of young people overflowing with animal spirits. It is a restful, refreshing book, and will make one feel the breezes of summer in our coldest winter days.

Mr. Henry P. Wells's "City Boys in the Woods" (Harper & Brothers) will be welcomed by all boys who have read his "Fly-rods and Fly-tackle," which appeared in 1885. It is the author's aim, in these accounts of trapping and hunting adventures in the woods of Maine, to portray life in the woods just as it really is, glossing over no difficulties, and "impressing on the minds of his readers that a special education is as necessary to a life in the wilderness as it is to navigate that other wilderness—the ocean." His style is direct and simple, telling just the detail of woodcraft that a boy needs to know, interspersed with many amusing and instructive tales of adventure. The illustrations are numerous and exceptionally good. Happy the boy whose Christmas is made glad by the possession of such a treasure.

All boys love tales of wandering and adventure, and their interest is not diminished when such adventures are within the possibilities of their own lives. Of such a nature is "A Canoe Trip" (Roberts Brothers), by Mary P. W. Smith, whose *nom de guerre* "P. Thorne" is familiar to many. It is a lively account of the voyage of two boys from the wilds of New Hampshire, down the Piscataquog, Merrimac, and connecting rivers—as shown by a map at the beginning of the book—till they reach their Boston home. Stories like this are good reading for boys, encouraging them to undertake healthful outings, which foster vigorous life—though they may also necessitate vigorous work. The story is natural and bright; but we hardly believe even Boston boys are so overflowing with apt poetical quotations as these two young fellows are. The average boy uses emphatic prose to express his emotions—not poetry as a general thing, unless it be doggerel.

The value of historical fiction lies in the fact that through its means we obtain a vivid picture of times remote from our own. The success of this class of literature depends upon the writer's success in creating such a vivid and truthful picture. "Theresa at San Domingo: A Tale of the Negro Insurrection of

1791" (A. C. McClurg & Co.), by Madame A. Fresneau, translated by Emma Geiger Magrath, may, on these grounds, surely be called a success. It is the story of a little French girl, who, with her mother, visits her uncle at San Domingo, just at the time when the discontent of the slaves, the result of long years of cruelty and oppression, is beginning to show signs of open rebellion. The style is simple, but vigorous; and in reading the descriptions of scenery, we feel ourselves in the very atmosphere of the lovely tropical island. The illustrations are good, and greatly enhance the attractiveness of the book.

Many of the young ladies of the present day would be much less subject to nervous troubles, and much happier and healthier in every way, if they could learn the lesson that our truest happiness comes from useful work,—something to do and the power to do it. Such is the lesson which Laura E. Richards teaches in her latest book, "Queen Hildegard" (Estes & Lauriat). Hildegard Graham, the social leader of a fashionable set, is, as she phrases it, banished for three months to the farmhouse of her mother's old nurse, with the hope that she may learn that there are some good things in life outside the world of fashion. Back of all her frivolities she has a really noble nature, which soon asserts itself; and she comes back full of the joyous spirit of helpfulness, and, as her former companions say, "sensible enough even to satisfy her mother." The book contains pleasant descriptions of country life. So good a story deserves better illustrations.

Every year about the same proportion of love-stories are written, on the standard foundation of a rich estate with a young heir, whose worldly hopes are blighted by the sudden appearance of the child of his father's elder brother, "with a strawberry-mark on the left arm," who, having dwelt in the uttermost parts of the earth, has never been heard of before. Of course, after many perplexing situations, the difficulty is solved by the marriage of the two. Such is the plot of "Lil" by the author of "Miss Toosey's Mission" (Roberts Brothers),—a plot well carried out, in a very readable book, which is well able to hold its own among the stories of its class.

A first-class book for boys is Walter Wentworth's "Kibboo Ganey; or, The Lost Chief of the Copper Mountain: a Story of Travel and Adventure in the Heart of Africa" (Roberts Bros.), illustrated by F. T. Merrill. Col. Leslie, a member of the Royal Geographical Society, takes his son and nephew with him on a journey for geographical research into Soudan,—a journey which involves much interesting exploration, and adventures both with beasts and men. A slight plot, involving the fortunes of their black servant "Nap," afterwards known as "Kibboo Ganey," runs through the story; but much of the interest centres in the various adventures of the two boys and their faithful dog "Jack." The

style is pleasing, clear, and simple, and the information in regard to Africa and its people will certainly vitalize any geographical knowledge a boy may have acquired in school.

There is always much that is pleasing in Mrs. Molesworth's books, and her "Rectory Children," illustrated by Walter Crane (Macmillan & Co.), comes up to her average standard, but not to the standard of what we consider her best work, "The Four Winds Farm." She gives us simple pictures of child-life from an English standpoint. To our American way of thinking, the English child lacks a certain joyousness and spontaneity which is one of the charms of American children. In a measure, Mrs. Molesworth recognizes this fact when she depicts the character of little Bridget, the only child in the story who is not a model of propriety. She criticizes her mother's course of constant repression, and shows how her father's loving faith develops her better nature, and makes of her a pleasing member of the family—though never into one whose actions are determined by line and plummet.

Lucy C. Lillie's new story, "Esther's Fortune" (Porter & Coates), is the history of a lovable young girl of eighteen, a musical genius, left by the death of her father alone and destitute in Munich. The inspiration of music is felt throughout the book—that being the inspiration of Esther's life. With her fortunes are mingled those of Janet Lisle, a noble philanthropist, who tries to better the condition of the poorer classes in London and establish homes for the "flower-girls." We have also an entertaining glimpse of the "Bohemian" life of the Vansants, whose one idea of a talent is what it will bring in the market. In contrast to this we have the real devotion to music shown by Dr. Maurice and his blind brother. The delineation of character is excellent, and we see real men and women. The story is a love-story, and a very pleasing one, with no touch of silly sentimentality. The scene is mostly laid in England—in London and the county districts of Norfolk.

The cheer which a bright and friendly young girl can bring into a staid old New England town is the theme of Sarah Orne Jewett's story of "Betty Leicester" (Houghton, Mifflin & Co.). Betty, who has seen much of the world as her father's companion during his journeys, has come to spend this summer with her great-aunts at Tidewater—which, we judge, is in New Hampshire, near the Piscataqua. This old town has crystalized, like many another of its class; both old and young are held by the iron bands of conventionality, and the box-bordered gardens, the rows of lilacs, the maiden ladies, and even the young girls, are patterned after the type of the old times. Into these surroundings comes Betty, fresh from the newer life of the outside world, eager, joyous and helpful. She breaks through the crust of the so-called New England coldness, and finds the warm heart beneath. She enjoys to the full the woods and fields and river,

and makes the stiff and formal country girls forget their awkwardness, and enjoy everything with her. The pictures of New England life and scenery are charming, and we read with delight of the "up-country" journey, when Betty visits at the home of Serena, her aunt's "help." It will recall similar experiences to many older readers who grew up in New England in the happy days when the daughters of Maine and New Hampshire farmers were at once our "help" and our friends.

The tireless energy and philanthropic zeal of the Rev. E. E. Hale show themselves this year in the preparation of the "Sunday-School Stories, Founded on the Golden Texts of the International Lessons of 1889" (Roberts Brothers). These stories are written by a "Ten" composed of himself, his sisters, and his children, assisted by Mrs. Bernard Whitman, the secretary of the "Ten-Times-One" societies. The stories do not touch on theological points, "but dwell rather on the practical, personal side of the religious lesson which is involved." The stories plainly show the touch of various pens. They are in two volumes, each for six months of Sundays, and are well adapted to children from ten to fourteen years of age. An additional volume on the same plan has been prepared for younger children by Miss Lucretia Hale and Mrs. Bernard Whitman, which is in every way the equal of the older series. Such stories as these, teaching morality, but in no sense "goody-goody," are as sure to interest as they are to do good.

Mr. Trowbridge's stories are always popular with the boys, and in his volume, "The Adventures of David Vane and David Crane" (D. Lothrop & Co.), they will find their usual amount of enjoyment in following the fortunes of the two Davids. One David fleeing from a cruel stepfather, seeks his fortune in the country. The other, a country boy, considers the city his "happy country," and seeks his fortune there. While the story is by no means a remarkable one, still it has pleasing pictures of farm life, and is free from any harmful influence.

"Rolf and His Friends" (T. Y. Crowell & Co.), by the well-known writer J. A. K. (whose real name is, we believe, Annie Bolles Williams), tells the story of a manly little fellow, who chooses his friends from among the genuine people around him in all stations of life, much to the chagrin of his uncle and aunt, who despise "common people." The story, while containing no such startling incidents as its predecessor, "The Giant Dwarf," is interesting throughout, and will have a good influence in encouraging boys and girls to recognize genuine merit among the poor as well as the rich.

This year "Susan Coolidge" has deserted the fortunes of the Carr family, and in her new book, "Just Sixteen" (Roberts Brothers), gives us a collection of short stories on various subjects. The first story, "A Little Knight of Labor," depicts a state of affairs too common in New England towns and quite usual all over the country. The daughter

of an "old family," left alone without means and with no special talent for work that will not lower her social position—such as writing or teaching,—has a real talent for housework. She undertakes the dusting of elegant parlors, the care of bric-a-brac, and such light occupations, requiring taste and skill. In doing this she raises the wrath of her only relative, a maiden cousin, who lives on small means in retirement. The lesson of this story, if widely learned, would solve many domestic difficulties. The other stories, just sixteen in all—are full of bright fancies and wholesome common-sense.

Mrs. Elizabeth W. Champney has remarkable power in depicting the life of school-girls, and especially the joyous enthusiasm with which they enter into any scheme that has the good fortune to take their fancy. There is none of the deliberate calculation of older heads. Their enthusiasm compels circumstances to yield and often ensures success by its very audacity. It is just this spirit which shows itself in her new story of "Witch Winnie" (White & Allen), animating a company of fun-loving girls to form a "Ten" for the reformation of a collection of squalid tenement-houses. How the reform is accomplished, and its far-reaching effects, constitute the thread of a very interesting story.

Dreams have a natural fascination for children, and little Tommy's dream in "The Kingdom of Coins" (Roberts Bros.), by John Bradley Gilman, will meet with their warm approval. Tommy falls asleep on the doorstep with a penny in his hand, and is conducted by King Midas into the land of coins, mythical and otherwise, illustrating in his travels many old maxims—"All is not gold that glitters," "A penny saved is a penny earned," etc. The older readers will see that sometimes the applications are a little forced, and the style a little stiff, but the young reader will heartily enjoy not only the story, but also the illustrations by Frank T. Merrill. The outward appearance of the book is remarkably pleasing.

Miss Lily Wesselhoef this year follows out her favorite theme—the interest of animals in human affairs—in the story of "Flip-Wing the Spy" (Roberts Brothers). She proves her fitness for the work in the bright and entertaining way in which she gives to despised creeping things the feelings and thoughts of human beings. The gratitude of animals to those who are kind to them, and their hatred of those who are not, are constantly shown as the story progresses, and are a more powerful lesson, when thus hidden in fable, than much of the direct teaching of kindness to animals.

Among books of travel written especially for the young we have this year, "The Boy Travellers in Mexico," by Thomas W. Knox (Harpers), in many respects the most interesting of the series; "The Red Mountain of Alaska" (Estes & Lauriat), a story in which travel is eked out in large measure by the lively imagination of Willis Boyd Allen; "Three Vassar Girls in Russia and Turkey," by Lizzie W.

Champney (Estes & Lauriat); the adventures of "The Knockabout Club in Spain," by Fred. A. Ober (Estes & Lauriat); and "Zigzag Journeys in the British Isles," by Hezekiah Butterworth (Estes & Lauriat).

The civil war still continues to furnish material in abundance to writers of juvenile literature. Willis J. Abbott, having written all about the exploits of our sailors in his previous holiday volumes, now turns to the army and tells his young readers of "The Battle-fields of '61" (Dodd, Mead & Co.). "Redeeming the Republic," by Charles C. Coffin (Harpers), tells of the military operations of 1864. "The Story of the American Soldier in War and Peace," by Elbridge S. Brooks (Lothrop), is a companion volume to the author's "Story of the American Sailor," published last year. The life of the American sailor, from the standpoint of the naval cadet, is told by H. H. Clark, of the U. S. Navy, in the story of "Joe Bently" (Lothrop). Oliver Optic's latest series, "The Blue and the Gray," is now made to include "Within the Enemy's Lines" as its second volume (Lee & Shepard).

Science calls for the attention of the young in three attractive volumes. One is a translation from the French of Arnold Boscowitz's work on "Earthquakes" (Routledge). The work is accompanied by several illustrations. "Feathers, Furs, and Fins" (Estes & Lauriat) is a volume of stories of animal life by a number of contributors. It is for very young readers, and is handsomely illustrated. In her "Famous Men of Science," Mrs. Sarah K. Bolton recounts the lives of a dozen or more of the great discoverers, from Galileo to Darwin. Portraits of them all are included.

Story books pure and simple include "Paddling in Florida," by H. George Rathborne (Dillingham); "The Loss of the Swansea," by W. L. Alden (Lothrop); "Dorymates: A Tale of the Fishing Banks," by Kirk Munroe (Harpers); "The Wreck of the Greyhound," by C. M. Newell (DeWolfe, Fiske & Co.); "Plucky Smalls: His Story," by Mary Bradford Crowninshield (Lothrop); "Storm Mountain," in the "Wyoming Series," by Edward S. Ellis (Porter & Coates); "True to His Colors," by Harry Castleman (Porter & Coates); "The Golden Days of '49," by Kirk Munroe (Dodd, Mead & Co.); "Luke Walton; or, the Chicago Newsboy," by Horatio Alger, Jr. (Porter & Coates); "Lulu's Library," by Louisa M. Alcott (Roberts); and "Hairbreadth Escapes of Major Mendax," by F. Blake Crofton (Hubbard Brothers).

Picture books for children include a collection of drawings by Thomas Nast, described as "Christmas Drawings for the Human Race" (Harpers); "Babes of the Nations," a very pretty book with colored illustrations by Maud Humphrey and verses by Edith M. Thomas (Stokes); "One, Two, Three, Four," a volume something like the last, with drawings also by Miss Humphrey and verses by Helen Gray Cone (Stokes); "The Sleeping Beauty," with

charming colored pictures by G. W. Brenneman (White & Allen); "Christmas Stories and Poems for the Little Ones" (Lippincott); "Rab and His Friends," illustrated by H. Simon and E. H. Garrett (Lippincott); "Finger Plays for Nursery and Kindergarten," by Emilie Poulsson (Lothrop); "Grandma's Rhymes and Chimes for Children" (Roberts); and "Cinderella," charmingly illustrated in colors (White & Allen).

BOOKS OF THE MONTH.

[The following list includes all books received by THE DIAL during the month of November, 1889.]

ILLUSTRATED HOLIDAY BOOKS.

- Pen-Drawing and Pen Draughtsmen: Their Work and their Methods.** A Study of the Art To-day with Technical Suggestions. By Joseph Pennell. Profusely illustrated. Large quarto, pp. 318. Macmillan & Co. \$20.00.
- Cathedrals and Abbeys in Great Britain and Ireland.** With Descriptive Text by Richard Wheatley, D.D. Illustrated. Folio, pp. 272. Gilt edges. Canvas cover. In box. Harper & Bros. \$10.00.
- Aquarelles by American Artists.** Fac-similes of New Works by Percy Moran, W. Hamilton Gibson, Maud Humphrey, and others. With Portraits of the Artists and Half-tone Engravings by them. Text by Ripley Hitchcock. Folio. Gilt top. Fac-simile Aquarelle on Cover. In box. F. A. Stokes & Bro. \$12.50.
- The Rivals.** By Richard Brinsley Sheridan. With 5 Full-page Illustrations in Color and many Sketches in Black and White, by Frank M. Gregory. Imperial 4to. Gilt top. In box. White & Allen. \$12.50.
- Wild Flowers of the Pacific Coast.** From Original Water-Color Sketches Drawn from Nature by Emma Homan Thayer, author of "Wild Flowers of the Rocky Mountains." 4to. Full gilt. In box. Cassell & Co. \$7.50.
- Venice.** Fac-simile of Colored Photographs of St. Mark's Cathedral, The Doge's Palace, etc., and Many Half-tone Engravings by Frank M. Gregory. Accompanied by Selections from the Text by Charles Yriarte. Oblong folio, pp. 84. In box. F. A. Stokes & Bro. \$7.50.
- Epithalamium.** By Mary Mathews Barnes. Illustrated. Oblong. Gilt edges. In box. G. P. Putnam's Sons. \$5.00.
- Wordsworth's Poetical Works.** In 8 vols. Illustrated. 24mo. In box. A. C. Armstrong & Son. \$5.00.
- Christmas Drawings for the Human Race.** By Thomas Nast. 4to. Harper & Bros. \$2.00.
- The Wine Ghosts of Bremen.** By Wilhelm Hauff. Illustrated by Frank M. Gregory. 16mo, pp. 64. Gilt top. Uncut. White & Allen. \$1.50.
- The Spice of Life.** Oblong 8vo, gilt edges. White & Allen. \$1.50.
- Golden Sunsets.** By Louis K. Harlow. Illustrated in Colors. Fancy boards. L. Prang & Co. \$2.00.
- Mayflower Memories of Old Plymouth.** By Louis K. Harlow. Illustrated in Colors. Fancy boards. L. Prang & Co. \$1.50.
- Christmas-Tide.** By E. Annie S. Page. Illustrated by L. E. Humphrey. Fancy paper covers. L. Prang & Co. 75c.
- Ye Booke of Goode Luck. Ye Luck in Picture** by Louis K. Harlow. Ye Vignettes in Obligate by F. Schuyler Mathews. Fancy boards. L. Prang & Co. 75 cents.
- Haunts of Emerson.** Illustrations by Louis K. Harlow. Fancy boards. L. Prang & Co. 50 cents.
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- Haunts of Whittier.** Illustrations by Louis K. Harlow. Fancy boards. L. Prang & Co. 50 cents.
- Twilight Fancies.** By Mrs. L. H. Weeks. Illustrations by Louis K. Harlow. Fancy paper covers. L. Prang & Co. 25 cents.

HISTORY.

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